

Metodo pratico di canto Nicola Vaccai

High Keys

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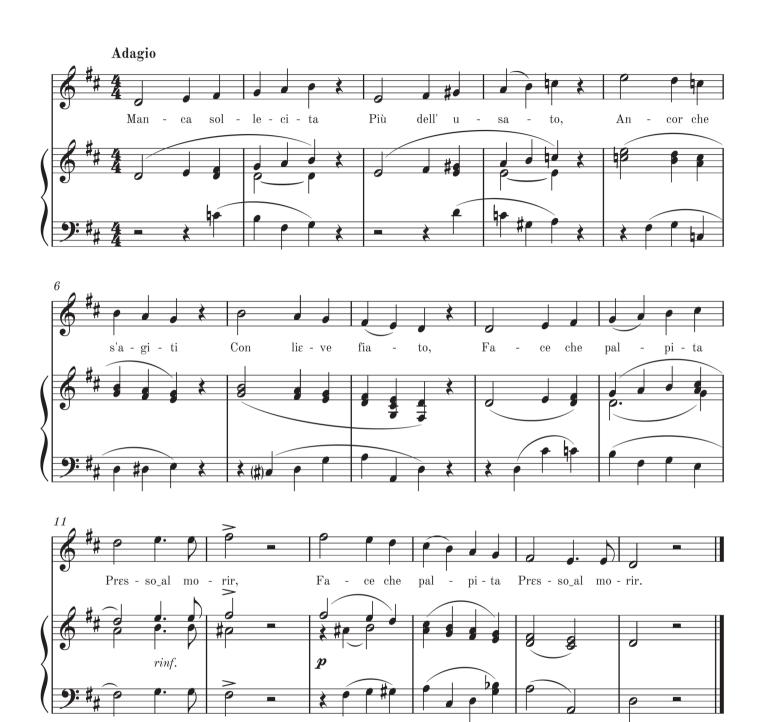


A note about the Vaccai lessons: Our edition of the lessons is not meant to be a critical edition of the original book, but is geared towards performance and understanding of the historical notational language of the bel canto era. Specific choices are explained lesson by lesson - here are some general ones:

- We capitalize the first letter of each poetic line as it appears in the original libretti to keep you firmly rooted in your Italian poetry study. Vowels that go together in one syllable are indicated by an undertie (presso al). We provide diction help by indicating open and closed vowels.
- We conform to old-fashioned vocal notational practice by placing a slur over all notes that occur on a single syllable. We also beam together all notes within a beat that belong on one syllable. We are doing everything in our power to help you see one syllable where you might be tempted to see two (or even three!) You will soon discover that poetry is a priority here!

We print the lessons in the "medium key" in the book - they are available in both a higher and lower key and in bass clef on our website: **belcantobootcamp.com/vaccai**; sing them in any key, of course!

The Vaccai Project book is available at belcantobootcamp.com/book



Many of you may be familiar with the way Vaccai syllabified the first lessons. We present here the normal syllabification of Italian that you will see in repertoire so that you can practice your best diction and poetry!



Lezione I Salti di terza

First Lesson Intervals of Thirds



* Note: In this, and upcoming lessons, we used eighth notes and inserted breath marks as you will more typically see notated in the Italian repertoire. Vaccai's notation indicating where to breathe can confuse the "come scritto" modern eye. The final short syllables of all the piano words should feel similar - some are not more "clipped" than others.

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Lezione II Salti di quarta

$2^{\rm nd}$ Lesson Intervals of Fourths



2nd Lesson Intervals of Fifths



Singers would have added appoggiaturas or other substitutes for appoggiaturas here in Vaccai's time. You will soon learn how to recognize these places for yourself.

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$3^{\rm rd}$ Lesson Intervals of Sixths



Lezione IV Salti di settima

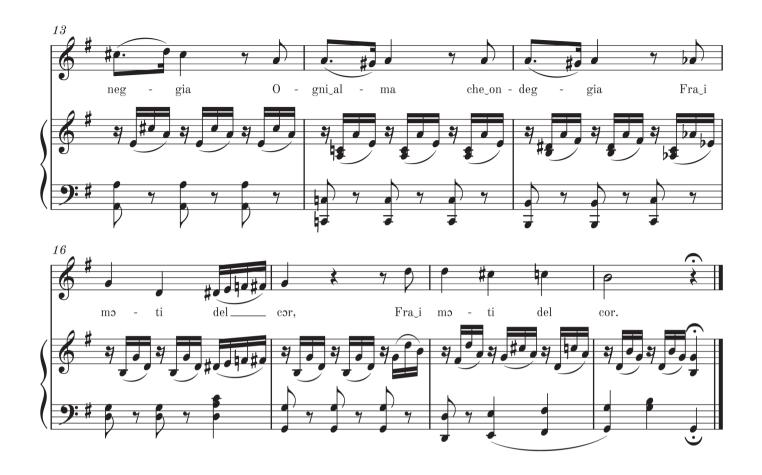
 $4^{
m th}$ Lesson Intervals of Sevenths



$4^{ m th}$ Lesson Intervals of Octaves



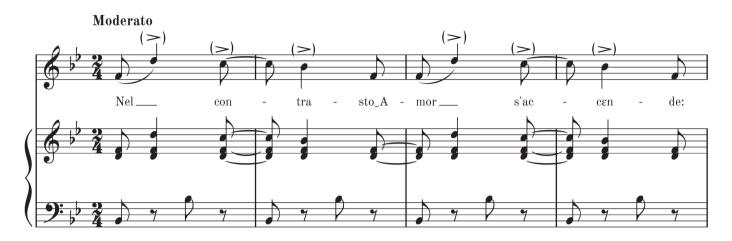


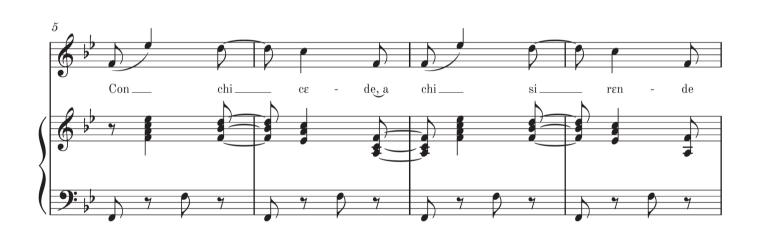


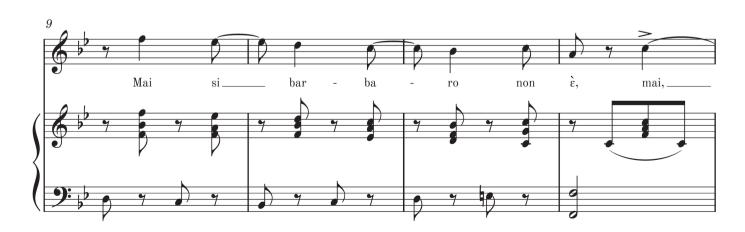
Consider replacing the dotted rhythms in this lesson with eighth notes to help you make sure that you do not insert any pesky H's in your semi-tones.

Lezione VI Modo sincopato

6th Lesson Syncopation







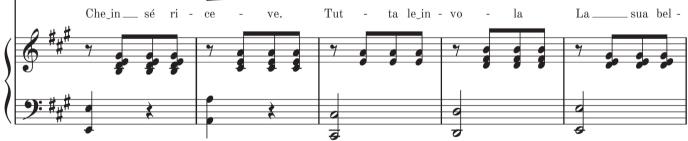


Lezione VII

$7^{\rm th}$ Lesson

Introduzione alle volate Introduction to Coloratura Questa lezione si comincerà col prendere il tempo Adagio poi si Start this lesson Adagio and increase the tempo until you get to Allegro according to your ability. affretterà fine all'Allegro secondo l'abilità dell'allievo. Come_il can - do re D'in tat - ta nε ve d'un bel La _____ fe - del - tà: $c\mathfrak{o}$ or - ma so la.







Lezione VIII

Le appoggiature sopra e sotto

L'Appoggiatura è il miglior ornamento del Canto, il di cui effetto dipende dal darle il suo giusto valore. Non sarà però difetto l'accrescerlo, quanto lo sarebbe il diminuirlo.

8^{th} Lesson

The Appoggiatura Above and Below

The appropriatura is the best ornament in song, whose effect depends on giving it its correct value. It would never, however, be wrong to lengthen its value, as it would be to shorten it.





Lezione VIII

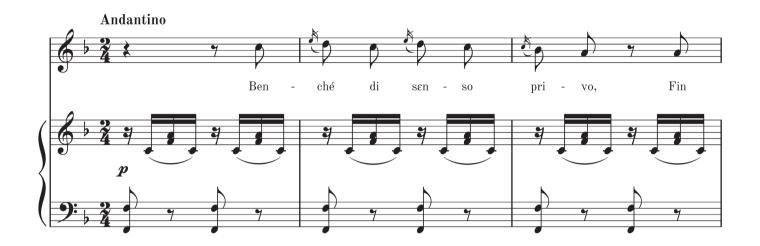
L'acciaccatura

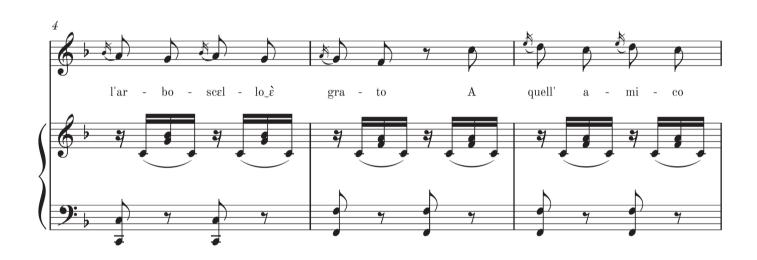
L'acciaccatura differisce dall'appoggiatura perché non toglie né valore né l'accento alla nota.

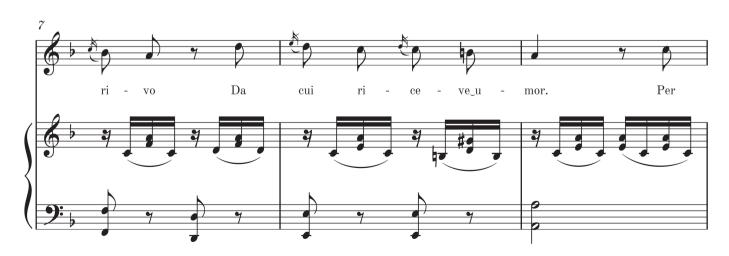
8th Lesson

The Acciaccatura

The acciaccatura differs from the appoggiatura because it does not take value or accent from the main note.









Lezione IX

Introduzione al mordente

Il mordente è l'ornamento il più variato ed anche il più difficile, per la leggerezza con cui deve esser eseguito. Egli è composto di due, o tre note, e molto si presta alle grazie del canto senza toglier nulla alla frase, e dell'intenzione del compositore. Qui cade in acconcio il dire, che tutti quei cambiamenti che si sogliono fare nel canto (e che abusivamente sono chiamati abbellimenti), allorché sfigurano la melodia originale e l'accento primitivo dell'autore, sono fuori di luogo, difettosi e cattivi.

9th Lesson

Preparatory Example for the Mordent

The mordent is the most varied ornament, and also the most difficult, because of the facility and ease with which it must be executed. It is composed of two or three notes and lends grace to the singing without taking anything away from the phrase or the intent of the composer. It is pertinent to say here that all the alterations that singers often permit themselves and that are improperly called ornaments, when they obscure the original melody and the original inflection of the composer, are out of place and faulty.





Lezione IX
Il medesimo in diversi modi

 $9^{\rm th} \, Lesson$ The Same Exemplified in Various Ways





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Lezione X

Introduzione al gruppetto

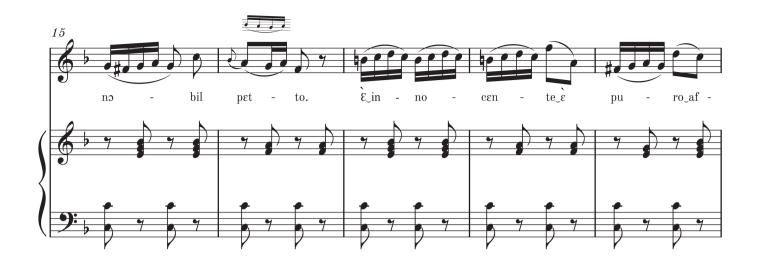
In questo esempio si seguirà la stessa regola indicata nella settima lezione.

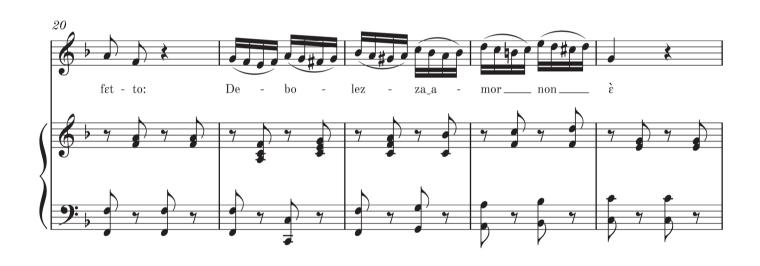
10th Lesson

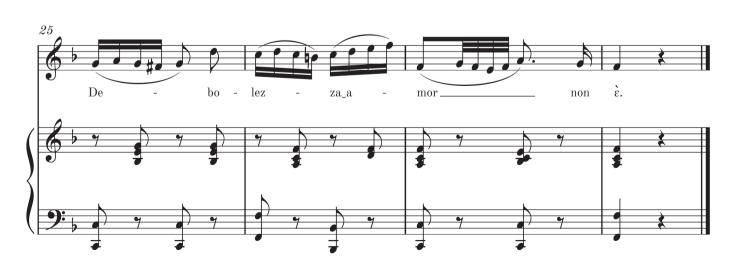
Preparatory Example for the Turn

Follow the same instructions as for Lesson 7: Begin slowly and increase speed according to your ability.













"leave the note without breathing."

$11^{ m th}$ Lesson Preparatory Example for the Trill







Resist the urge to sing the lesson fast until you can sing it slowly and legato.

Review the Lesson 7 chapters to inspire you to train

your audiating ear to stay ahead of your voice.





Lezione XIII

Modo per portare la voce

Per portare la voce non devesi intendere che si debba strascinare da una nota all'altra, come abusivamente si suol fare; ma unire perfettamente un suono con l'altro. Quando si sappiano ben legare le sillabe, come si è indicato nella prima Lezione se ne imparerà più facilmente la maniera. La sola voce però di un perito maestro è quella che ne può dare una distinta idea. In due modi si può portare la voce. Il primo è anticipado quasi insensibilmente colla stessa vocale della sillaba precedente, la nota che segue, come è indicato nel primo esempio. Nelle frasi di molta grazia o di molta espressione produce un buon effetto; l'abusarne però è difetto, perché allora il canto riesce manierato, e monotono. L'altro modo, meno usato, è posticipando quasi insensibilmente la nota, e pronunciandone la sillaba con quella che si lascia; come è indicato nel secondo esempio.

13th Lesson

The Manner of Carrying the Voice

By 'carrying the voice' (Portamento) it should not be understood that one should drag from one note to the other, as poorly trained singers do; but perfectly connect one sound with the other. When one knows how to tie syllables together well, as is indicated in the first Lesson, it will be all that much easier to learn how to carry the voice between the pitches. However, only the voice of an expert teacher can give a clear idea. One can carry the voice in two ways: the first is by anticipating the following note almost imperceptibly with the vowel of the preceding syllable, as is indicated in the first example. In phrases of much elegance or much expression it produces a good effect; the abuse thereof is, however, in error, because then the singing turns out mannered and monotone. The other way, less used, is almost imperceptibly delaying the pitch, and pronouncing its

is almost imperceptibly delaying the pitch, and pronouncing its syllable with the previous one, as is indicated in the second example.









Lezione XIV

Il recitativo

Nel recitativo è neccessaria una sillabazione distinta e decisa, e senza una perfetta accentuazione non se ne potrà ottenere un buon effetto. Allorché s'incontrano due note simili nel finire di un periodo, o anche più note simili nel mezzo, quella ove cade l'accento della parola dev'essere intieramente convertita in appoggiatura della seguente: il che per più chiarezza viene indicato con una a sopra la nota dell'accento.

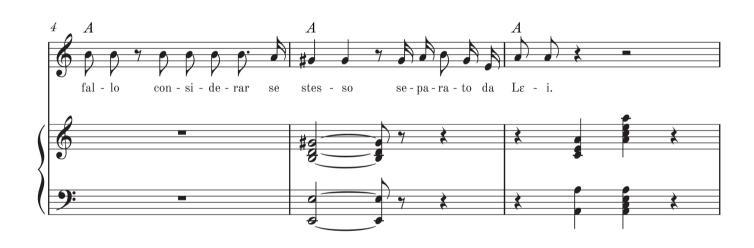
14th Lesson

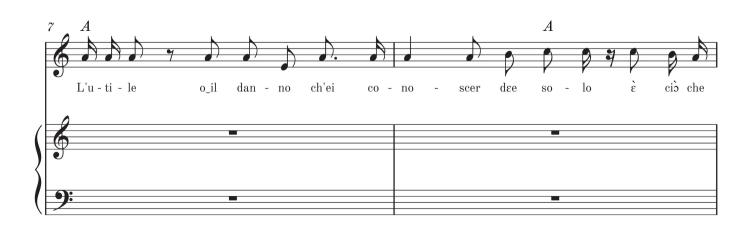
Recitative

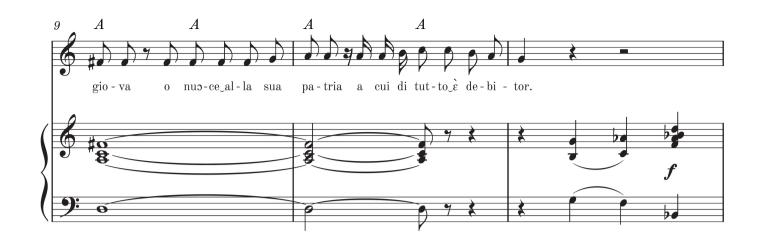
In recitative a clear and confident delivery of each syllable is necessary; and without the perfect emphases the right effect is impossible to obtain.

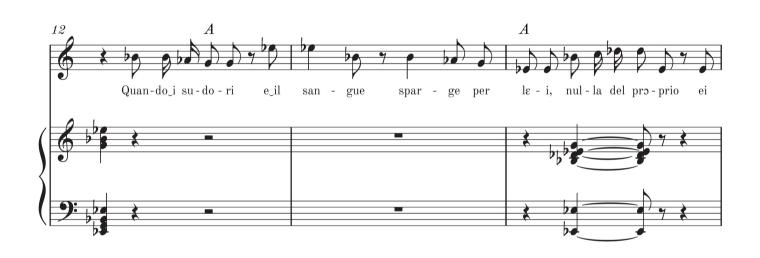
When two equal notes occur at the end of a period (phrase), or many of the same note occur in the middle of the phrase, the pitch of the accented syllable must be changed into an appoggiatura.



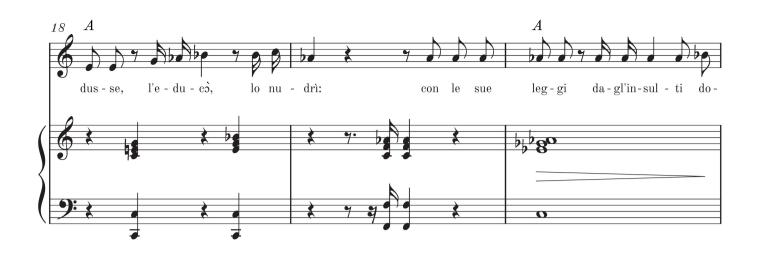




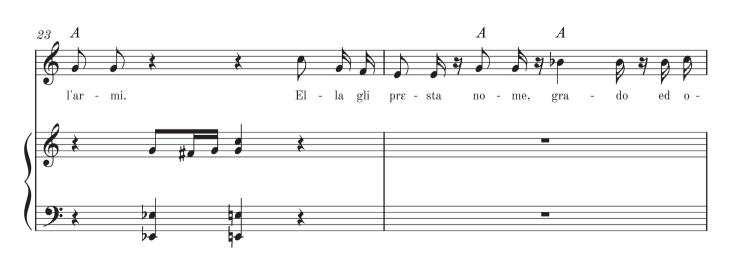


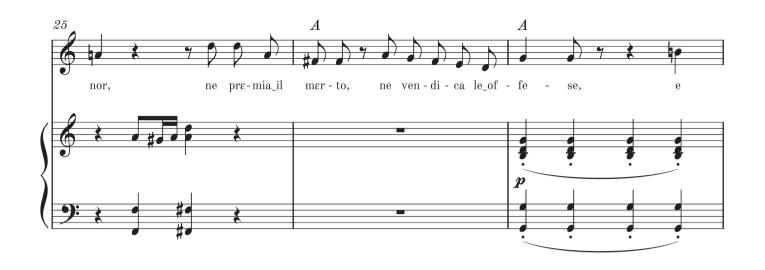


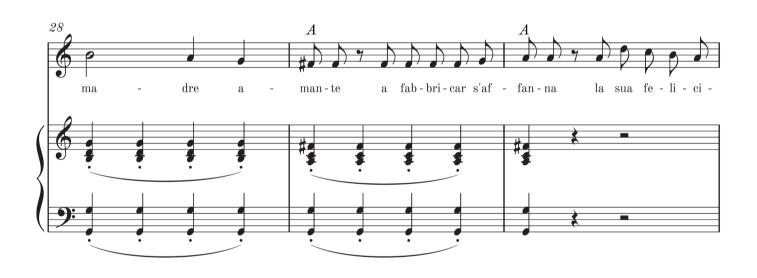


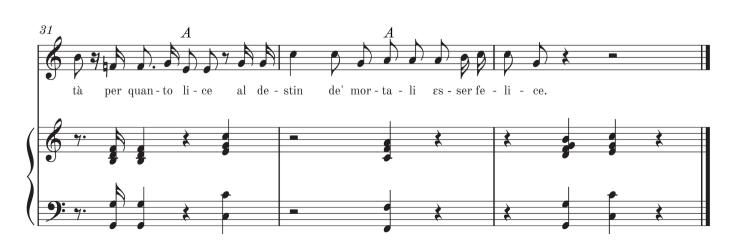












$\begin{array}{c} \text{Lezione XV} \\ \text{Riepilogo} \end{array}$

15th Lesson Recapitulation

